

## In the World of Concerts and Opera



RUTH PAGE IN "THE BIRTHDAY OF THE INFANTA"



ROSA RAISA IN "LA GIOCONDA" PHOTO BY F. GINO



ALFRED MAGUENAT IN "THE SPANISH HOUR" PHOTO BY MOFFETT



MME. GALLI-CURCI IN "LA TRAVIATA" PHOTO BY MOFFETT



MARY GARDEN WHO WILL APPEAR IN "APHRODITE" FRIDAY EVENING



TITTA RUFFO IN "RIGOLETTO"



SALLIE KEITH IN "RUDDIGORE"

## Geraldine Farrar Fund To Assist Famous Singer Impoverished by World War

By H. E. Krehbiel

By private letters and through a circular which was distributed at the Metropolitan Opera House a few nights ago Geraldine Farrar has solicited aid for Minnie Hauk, who, as the public has been informed by the newspapers, has been reduced to want, largely, no doubt, by the World War. In an equally pitiable condition is another artist who lives in the grateful recollections of New York's opera lovers—Fraulein Marianne Brandt, who helped Lilli Lehmann, Albert Niemann, Emil Fischer and Anton Seidl to make the seasons of German opera at the Metropolitan Opera House memorable something more than a generation ago. Friends of Fraulein Brandt, through private subscriptions and a generous donation secured from the Fund for Needy Musicians administered by a commission of which Mr. Franz Kneisel is the head, have provided for that artist's immediate needs. Miss Farrar is seeking to accomplish a similar end and has organized a Minnie Hauk fund and has associated with herself Mrs. Edmund J. Healy, Mrs. Paul D. Cravath, Mrs. Charles H. Ditson, Mrs. Adrian Iselin, Mrs. Reginald De Koven, Mrs. Fritz Kreisler, Mrs. Frederick Courtland Penfield, Pasquale Amato, Arturo Bodanzky, Enrico Caruso, Giulio Gatti-Casazza, Walter Damrosch, John McCormack, Giuseppe de Luca, the Hon. Frederick Courtland Penfield, General Horace Porter, Frederick Steinel, Antonio Scotti, Waldron P. Belknap (treasurer) and Albert Morris Bagby (vice-president). The official appeal has been sent out in these words:

It is my privilege to bring to your kind attention the pitiful condition of an American songstress whose triumphs still must stir beautiful memories in the hearts of many of my present-day listeners. Minnie Hauk partially blind, old and destitute, though not friendless if I can help it, is in urgent need of immediate assistance. Will you contribute something toward alleviating the misery of a once glorious name? Myself a fortunate and happy American singer, I plead on behalf of our countrywoman, whose needs must excite the greatest compassion.

With warmest thanks to you all for your interest.

## GERALDINE FARRAR.

To the younger generation of opera-goers Minnie Hauk is only a name; to the patrons of Italian opera when it was housed at the Academy of Music she was a delightful experience. To the musical history of America she is an ornament. She was of German parentage (at least on her father's side), and we are not credibly informed as to her birthplace, but we believe it was in this state. She was brought to New York from New Orleans to be instructed by Achille Ermani when she was about fifteen years old, and effected her debut in opera in Brooklyn as Aminta in "La Sonnambula" on October 18, 1866, when she was known as Amalia M. Hauk. For a year or more she was under the care and instruction of Maurice Strakosch, and in 1868 began her European career at Covent Garden, London. Some years were spent in the capitals of Germany and Austria, and in 1878 she came under the management of Colonel Mapleson at Her Majesty's and the Academy of Music in New York. For some time thereafter New York knew her.

Minnie Hauk's Carmen. In the memories of opera-goers of forty years ago Minnie Hauk is indelibly associated with the character of Carmen in Bizet's opera of that name. The writer has heard a score of Carmens since, and of them all only two made so deep an impression upon his mind and imagination as Miss Hauk. Those two were the creations of Emma Calvé (in her first season) and Mme. Bressler-Gianoli, both of whom appeared on the scene when Miss Hauk's impersonation had already become a tradition. "Carmen" was first performed in America at the Academy of Music in this city on October 23, 1878.

The opera was not yet four years old, but Miss Hauk had already sung its titular part in London, and so identified herself with it that for a long while afterward the English pub-

lic when they said Carmen thought Hauk. No sooner did Colonel Mapleson announce the opera for his season at the Academy than Max Strakosch, who was in the field with an opera company headed by Clara Louise Kellogg, prepared also to bring it out. And this he did in Philadelphia with Miss Kellogg as Carmen two days after the performance at the Academy of Music, which had taken to the road, was in Cincinnati, and there we, already outgrowing our pin feathers as a music reviewer, heard it. Miss Kellogg was therefore our first Carmen; but soon after we saw and heard Minnie Hauk, who was still delighting New York audiences, which crowded the Academy when we came to New York to enter the service of The Tribune toward the end of November, 1880.

Europe thought then that she had only two rivals—Galli-Marie, the original creator of the character in Paris, and Pauline Luca, in Germany. As we had heard Miss Kellogg first in Cincinnati, so we first heard Minnie Hauk, whose fame had gone all over the country. Of this there is evidence which has an interest to literary folk, and also to Miss Hauk's admirers, in a letter to H. E. Krehbiel, printed (with an incorrect date) in the first volume of the "Life and Letters of Lafcadio Hearn" by Elizabeth Bisland. Hearn had just read Mérimée's novel, which, as he said, had enthralled him: "I am in love with it. The color and passion and rapid tragedy of the story is (sic) marvelous." Later he writes: "I read that Minnie Hauk plays Carmen in gorgeous costume, which is certainly out of place, except in one act of the opera. Otherwise, from the first scene of the novel in which she advances 'poising herself on her hips like a filly from the Cordovan stud' to the ludicrous episode at Gibraltar, her attire is described as more nearly resembling that picturesque rag-blinding of color Doré describes and depicts. If you see the opera, please send me your criticism in 'The Gazette.'" (Cincinnati Gazette that was).

Amusingly enough, when something over five years ago we passed a generation of our Carmens in review for the diversion, if not the edification, of The Tribune's readers, we were unable to find in our collection a photograph of Miss Hauk to introduce among the illustrations of the article. A few weeks later Mme. von Hesse-Wartig (the Minnie Hauk that was sent us a photograph in character, and in a pleasant letter brought the same charge against her successors that Hearn had brought against her. They were all overdressed, she asserted, while her costumes had been carefully patterned after the actual habiliments worn by gypsy girls of the Carmen stripe in Spain. Among those many successors were Mme. Treblich, Lilli Lehmann, Adeline Patti, Zélie de Lussan, Emma Calvé, Olive Fremstad, Clotilde Bressler-Gianoli, Maria Gay and the most recent Geraldine Farrar.

After her first triumphs in the opera Miss Hauk was absent from New York for a lustrum, we believe. In the season 1885-'86 she came to the Academy again and resumed her successes with the opera. Then she was absent till February, 1892, when she was engaged by Mr. Edmund Stanton for the German opera domiciled at the Metropolitan Opera House. The promise that "Carmen" would be performed with the old favorite in the part with which she was more intimately associated than any singer known in New York was "one of the loveliest signs of the times on the operatic firmament," remarked The Tribune.

But the loveliness proved to be not in the performance but in the audience room, which was crowded "as it only is on a gala Wagner night." The performance was disappointing. The Galli spirit was foreign to the German singers. To them, it was plain, Bizet's opera was unknown territory. Miss Hauk's impersonation was still one of marked and fascinating individuality from a historic point of view (she still followed the example set by Mérimée's heroine and broke a plate to use the

AMONG those present in the musical events of the week

shards for castanets—a detail neglected by all her successors and imitators), but it had lost vocal charm, and the freshness of her tempi was disturbing to the older set of opera-goers. Mr. Walter Damrosch conducted the performance and there were only two perfect appearances in opera with the Carl Rosa Company in London, and in 1896—her mother having died—she retired from public life and made her home in a villa near Lucerne, Switzerland. Her husband, the Baron Ernst von Hesse-Wartig, a traveler and writer, died about a year ago.

## At the Metropolitan

"Faust" will be sung to-morrow afternoon as a special Washington Birthday matinee. The cast will include Mmes. Farrar, Delaunoy and Berat and Messrs. Martinelli, Werrenrath (his first appearance this season with the company), Mardones and Ananias. Mr. Wolff will conduct the week will be: "L'Oracolo" and "Cleopatra's Night" to-morrow evening, the former sung by Mmes. Easton and Arden and Messrs. Scotti, Harrold, Didur, d'Angelo and Audisio; Mr. Moranzoni conducting. "Cleopatra's Night" will be sung by the original cast, including Mme. Alia and Messrs. Kingston, Picco and d'Angelo.

"Zaza" on Wednesday evening, with Mmes. Farrar, Egner, Ingram and Miss Quintana and Messrs. Crimi, Amato, Picco and Bada. "Samson et Dalila" Thursday evening, with Mme. Metzenauer and Messrs. Caruso, Whitehill and Mardones. "Rigoletto" Friday evening, with Mmes. Barrientos and Messrs. Hackett, de Luca and Mardones. "Parsifal" will have its second performance in English at the Saturday matinee, beginning at 1:30. The cast will include Mmes. Metzenauer, Gordon, Lazzari, contralto; Ellis, Delaunoy, Melish and Tiffany and Messrs. Harrold, Whitehill, Rothier, Didur, Ananias, Laurenti, d'Angelo and Dua. Mr. Bodanzky will conduct.

"L'Amore del tre Re" will be sung at popular prices on Saturday evening. The cast will include Mme. Muzio and Messrs. Martinelli, Picco and Didur. Joseph A. Fuerstman announces a special concert at the Newark Armory on Saturday evening, April 3, when Eugene Ysaye and Mischa Elman will appear in recital. A few days later, April 7, another great violinist, Jascha Heifetz, will appear at the armory under Mr. Fuerstman's management. At the remaining concert in Joseph A. Fuerstman's world famous artists' series at the Newark Armory to-morrow, Pablo Casals, cellist, and Carolini Lazzari, contralto, will appear; also, on March 22, Boston Symphony Orchestra, with Pierre Monteux conductor and Rudolph Ganz, soloist; April 7, Jascha Heifetz, violinist; and April 20, John McCormack, concert tenor.

## Music in Newark

Joseph A. Fuerstman announces a special concert at the Newark Armory on Saturday evening, April 3, when Eugene Ysaye and Mischa Elman will appear in recital. A few days later, April 7, another great violinist, Jascha Heifetz, will appear at the armory under Mr. Fuerstman's management. At the remaining concert in Joseph A. Fuerstman's world famous artists' series at the Newark Armory to-morrow, Pablo Casals, cellist, and Carolini Lazzari, contralto, will appear; also, on March 22, Boston Symphony Orchestra, with Pierre Monteux conductor and Rudolph Ganz, soloist; April 7, Jascha Heifetz, violinist; and April 20, John McCormack, concert tenor.

## Calendar for the Current Week

**SUNDAY**—Carnegie Hall, 3 p. m., concert by the Philharmonic Society; 8:15 p. m., concert by the American Choral Society and People's Symphony Orchestra; Aeolian Hall, 3 p. m., concert by the Symphony Society; Metropolitan Opera House, 8:30 p. m., popular concert; Hippodrome, 8:15 p. m., popular concert by the Chicago Opera Company; City College, 4 p. m., free organ recital by Samuel A. Baldwin.

**MONDAY**—Aeolian Hall, 3 p. m., ballad concert; 8:15 p. m., concert by the Institute of Musical Art; Carnegie Hall, 2:30 p. m., song recital by Mabel Garrison; 8:15 p. m., song recital by Theodore Karle; Metropolitan Opera House, 8 p. m., special performance of French opera, "Faust"; 8 p. m., Italian and English opera, "L'Oracolo" and "Cleopatra's Night"; Lexington Theater, 2 p. m., ballet, "The Birthday of the Infanta" and French opera, "L'Heure Espagnole"; St. Thomas's Church, 8:15 p. m., organ recital by Joseph Bonnet; Park Theater, 8:15 p. m. (and all week), English operetta, "Ruddigore."

**TUESDAY**—Carnegie Hall, 3 p. m., concert by the New Symphony Society; 8:15 p. m., violin recital by Jascha Bron; Aeolian Hall, 3 p. m., song recital by Grace Northrup; 8:15 p. m., violin recital by Serge Kotlarsky; Auditorium of the New York University, 8:30 p. m., song recital by Reinald Werrenrath; Lexington Theater, 8 p. m., Italian opera by the Chicago Company, "Il Barbiere."

**WEDNESDAY**—Carnegie Hall, 8:30 p. m., concert by the New Symphony Society; Aeolian Hall, 3 p. m., song recital by Neira Riegger; Horace Mann Auditorium, Columbia Auditorium, 8:15 p. m., concert of chamber music by the Berkshire Quartet; City College, 4 p. m., free organ recital by Samuel A. Baldwin; Metropolitan Opera House, 8 p. m., Italian opera, "Zaza"; Lexington Theater, 8 p. m., Italian opera by the Chicago Company, "La Gioconda."

**THURSDAY**—Aeolian Hall, 3 p. m., pianoforte recital by Rosa Simon; 8:15 p. m., violin recital by Emily Gresser, assisted by Harold Bauer; Chapel of Union Theological Seminary, 4 p. m., illustrated lecture on organ music by Clarence Dickinson; Metropolitan Opera House, 8 p. m., French opera, "Samson et Dalila"; Lexington Theater, 8 p. m., Italian opera by the Chicago Company, "La Traviata."

**FRIDAY**—Aeolian Hall, 3 p. m., pianoforte recital by Lester Donahue; 8:15 p. m., song recital by Edith Bideau; Carnegie Hall, 2:30 p. m., concert by the Philharmonic Society; Hotel Commodore, 8:30 p. m., Evening Musical; Metropolitan Opera House, 8 p. m., Italian opera, "Rigoletto"; Lexington Theater, 8 p. m., French opera by the Chicago Company, "Aphrodite."

**SATURDAY**—Aeolian Hall, 3 p. m., pianoforte recital by Ernest Hutcheson; 8:15 p. m., song recital by Fritz Kreisler; Metropolitan Opera House, 1:30 p. m., German opera in English, "Parsifal"; 8 p. m., opera at popular prices, "L'Amore del tre Re"; Lexington Theater, 2 p. m., Italian opera by the Chicago Company, "Rigoletto"; 8 p. m., Italian opera at popular prices, "Aida."

**Opera at the Capitol**  
The most ambitious musical feature yet presented by the Capitol Theater in conjunction with motion pictures will be given this week, when "Cavalleria Rusticana" will be sung by Messrs. Mardones and Miss Ponselle, with Mr. Didur. Third act (mad scene) from "Lucia di Lammermoor," with Miss Scott and Mr. Martinelli, and the second scene of Act 2 of "Aida," with Misses Ponselle and Ingram and Messrs. Crimi, Zanelli, Martino and d'Angelo. The entire chorus, orchestra and stage band will take part in all the numbers under the direction of Maestro Giulio Selli.

**To-night's "Opera Concert"**  
At to-night's "Opera Concert" the following program will be rendered: Act 2 (Convent scene) of "La Forza del Destino," with Miss Ponselle and Messrs. Mardones and d'Angelo. The mezzo-soprano, Jean MacNeil, conducting. Third act (mad scene) from "Lucia di Lammermoor," with Miss Scott and Mr. Martinelli, and the second scene of Act 2 of "Aida," with Misses Ponselle and Ingram and Messrs. Crimi, Zanelli, Martino and d'Angelo. The entire chorus, orchestra and stage band will take part in all the numbers under the direction of Maestro Giulio Selli.

## Programs of the Week

## SUNDAY

Carnegie Hall, 3 p. m. Concert by the Philharmonic Society:  
Symphony No. 3, in E flat major, Op. 55, by Beethoven.  
Symphonie Pastorale, in F major, Op. 54, by Liszt.  
Concerto No. 1, in E flat major, for piano and orchestra, by Liszt.  
Sergei Rachmaninoff.  
Overture, "Carnegie" by Dvorak.  
At 8:15 p. m. Concert by the New People's Symphony Orchestra:  
Overture, "William Tell" by Rossini.  
Sonata in D major, by Scarlatti.  
Valse Poétique, by Adolph Frey.  
Two Part Inventions, F major, (A minor) by J. S. Bach.  
Aria from "Martha" by Flotow.  
Melodie, by B. Schram.  
Rhapsodie, by Bernard Schram.  
Aria-Romance ("Cavalleria Rusticana") by Mascagni.  
Christine Langenhau (courtesy of Hugo Roeske), with orchestra.  
Unfinished Symphony, by Schubert.  
Pygmy Suite, Op. 9, by Leo Ornstein.  
So Soon Forgotten (in Russian), by Tchaikovsky.  
Menuet de Martin (in French), by Weckerlin.  
Beautiful Art Thou, My Love, by Hyde.  
Song of the Open Sea, by Frank La Forge.  
Ellis, by Shalit.  
Christine Langenhau.  
Aria from "La Bohème" by Puccini.  
Rachmaninoff, by Mana Zucca.  
Marche Slav, by Tchaikovsky.  
Aeolian Hall, 3 p. m. Concert by the Symphony Society:  
Symphony No. 3, in E flat major, by Beethoven.  
Concerto in D major for Violoncello and Orchestra, by Camille Saint-Saëns.  
Suite from "Daphnis and Chloé" by Maurice Ravel.  
Hippodrome, 8:15 p. m. Fourth concert by the orchestra and artists of the Chicago Opera Company:  
Overture, "Carnegie Romain" by Berlioz.  
Bolo, by Verdi.  
Aria, "Vespri Siciliani" by Saint-Saëns.  
Aria, "Messa di Gioia" by Flotow.  
Introduction and Rondo Capriccioso, by Camille Saint-Saëns.  
Aeolian Hall, 3 p. m. Song recital by Grace Northrup:  
Quel Ruscelletto, by Pietro Paradies.  
L'Amour, by Carl Loew.  
The Cello Costume, by Carl Loew.  
Canzonetta, by Gabriel Grollez.  
Des Pas de Sabots, by Raoul Laparra.  
Amour d'Antan, by Guitares et Mandolines.  
Paraschase Revery and Dance, by Lilias, Grieg.  
The Way, the World, the Rose, by Maurice Strakosch.  
The Joy of the World, by Maurice Strakosch.  
The Dreams, by Maurice Strakosch.  
The Well, by Maurice Strakosch.  
The Moon Maiden, by C. Hueter.  
Twilight, by Alexander Rihm.  
At 8:15 p. m., Violin recital by Serge Kotlarsky:  
Sonata in A major for Violin and Piano, by Beethoven.  
Concerto in B minor, by Saint-Saëns.  
Tambourin, by Gosses-Franko.  
Rondino, by Gosses-Franko.  
New York University, 8:30 p. m. Song recital by Reinald Werrenrath:  
Recit., "Oh, When on That Great Day," by "Blessed Resurrection Day."  
Watch Ye, Pray Ye, John Sebastian Bach.  
May Day Carol (Essex folksong).  
Over the Hills and Far Away (old Irish).  
Arr. by William Arms Fisher.  
Ochthin Amara, by Andrew Falconieri.  
Invocazione di Orfeo, by Jacopo Peri.  
Romance a Mule, by Felix Pourtrain.  
The Old Lady, by Maurice Strakosch.  
Maudite, a jamaïs soit la race, by Saint-Saëns.  
Three Salt Water Ballads, by John Mass.  
Winds Mother Carey, by Frederic Keel.  
The Wreck of the Julie Plante, by Trade.  
H. Drummond, by Robert C. Clarke.  
A Hymn for America, by Harry S. Sime.

## TUESDAY

Carnegie Hall, 2:30 p. m. Concert by the New Symphony Orchestra:  
Overture, "Parsifal" by Wagner.  
Concerto, D minor, by Mozart.  
Symphonie Variations, by Elgar.  
At 8:15 p. m. Violin recital by Jascha Bron:  
Sonata, A major, by Beethoven.  
Concerto, B minor, No. 3, by Saint-Saëns.  
Canzonetta, by Tchaikovsky.  
Larghetto, by Tchaikovsky.  
Caprice No. 24, by Paganini-Auer.  
Aeolian Hall, 3 p. m. Song recital by Grace Northrup:  
Quel Ruscelletto, by Pietro Paradies.  
L'Amour, by Carl Loew.  
The Cello Costume, by Carl Loew.  
Canzonetta, by Gabriel Grollez.  
Des Pas de Sabots, by Raoul Laparra.  
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Maudite, a jamaïs soit la race, by Saint-Saëns.  
Three Salt Water Ballads, by John Mass.  
Winds Mother Carey, by Frederic Keel.  
The Wreck of the Julie Plante, by Trade.  
H. Drummond, by Robert C. Clarke.  
A Hymn for America, by Harry S. Sime.

## WEDNESDAY

Aeolian Hall, 3 p. m. Song recital by Neira Riegger:  
Caro, so tuozzo core (Temistocle, 1727), by V. T. Orlandini.  
La Vagabonde, by Ernest.  
The Fly (anonymous).  
In Your Is Pleasure (anonymous).  
The Morrice Dance (anonymous).  
Songs by American composers.  
Mood, by Alice.  
Berrynbrook, by Ward.  
The Shadow of the Bamboo, by Dupare.  
Colored Stars (first performance).  
Cello que Je Préfère, by Fouldrain.

## Duet from "The Jewels of the Madonna."

Mme. Van der Veer and Reed Miller.  
Chanson a Boire ("Jolie Fille de Perth").

Air from "Louise" by Charpentier.  
Miss Irene Williams.  
A Beggar's Love's Gate (East Indian Song Cycle).  
Morning and Sunlight, Breath of Sandalwood, Temple Bells.  
Reed Miller.

Legende, by J. Kämpf.  
Carnival Scene, by J. Kämpf.  
Birds of Flame, by Cadman.  
Fount Bimini, by Cadman.  
Non ho parole, by Saint-Saëns.  
Passing By, by Purcell.  
Twinkling, by Purcell.  
Four Sea Lyrics, by Purcell.  
Inter Nos, by MacFadden.  
Robin's Song, by MacFadden.  
Miss Irene Williams.  
Duet, "Autumn Song," by The Maybells.  
Missa Van der Veer and Reed Miller.  
At 8:15 p. m. Song recital by Theo. Karle:  
Recit., "Jehovah, Hear," by "Enckel." Aria, "My Heart is Sore" by Beethoven.  
Sonetto, by Cimara.  
Non ho parole, by Saint-Saëns.  
Quando tu canti, by Tchaikovsky.  
Paradiso ("L'Africaine"), by Meyerbeer.  
The Crying of Water, by Reus.  
"Che gelida manina" ("La Bohème").  
Supplication, by Frank La Forge.  
Who Knows (first time), by William Stieckel.  
To a Hilltop, by William Stieckel.  
This Passion is but an Embler, by H. Lohr.  
There is No Death, by Katherine Glen.  
There is No Death, by Geoffrey O'Hara.

## THURSDAY

Aeolian Hall, 3 p. m. Piano recital by Rosa Simon:  
Sonata, Op. 57, by Beethoven.  
Fantasietuecke, by Schumann.  
Wolfgang, Andante Favort, by Beethoven.  
Arabesque (No. 1), by Chopin.  
Ballade, G minor, Op. 118, No. 3, by Brahms.  
Tunde de Concert, 15 minor, by Liszt.  
Ballade, A flat major, Op. 10, No. 4, by Liszt.  
At 8:15 p. m. Violin recital by Emily Gresser:  
Sonata, A major, by Czar Frank.  
Emily Gresser and Harold Bauer.  
Concerto No. 2, in E major, for piano and orchestra, by Tchaikovsky.  
Sergei Rachmaninoff.  
Symphony No. 2, E minor, Op. 27, by Rachmaninoff.

## FRIDAY

Carnegie Hall, 2:30 p. m. Concert by the Philharmonic Society:  
Symphony in G major, "Surprise," by Liszt.  
Concerto in E major, for piano and orchestra, by Tchaikovsky.  
Sergei Rachmaninoff.  
Symphony No. 2, E minor, Op. 27, by Rachmaninoff.

## SATURDAY

Aeolian Hall, 3 p. m. Piano recital by Ernest Hutcheson:  
Moments Musicaux, Op. 9, No. 2, in A flat, No. 1, in F minor, No. 1, in A flat, No. 2, in F minor, No. 3, in F minor, No. 4, in F minor, No. 5, in F minor, No. 6, in F minor, No. 7, in F minor, No. 8, in F minor, No. 9, in F minor, No. 10, in F minor, No. 11, in F minor, No. 12, in F minor, No. 13, in F minor, No. 14, in F minor, No. 15, in F minor, No. 16, in F minor, No. 17, in F minor, No. 18, in F minor, No. 19, in F minor, No. 20, in F minor, No. 21, in F minor, No. 22, in F minor, No. 23, in F minor, No. 24, in F minor, No. 25, in F minor, No. 26, in F minor, No. 27, in F minor, No. 28, in F minor, No. 29, in F minor, No. 30, in F minor, No. 31, in F minor, No. 32, in F minor, No. 33, in F minor, No. 34, in F minor, No. 35, in F minor, No. 36, in F minor, No. 37, in F minor, No. 38, in F minor, No. 39, in F minor, No. 40, in F minor, No. 41, in F minor, No. 42, in F minor, No. 43, in F minor, No. 44, in F minor, No. 45, in F minor, No. 46, in F minor, No. 47, in F minor, No. 48, in F minor, No. 49, in F minor, No. 50, in F minor, No. 51, in F minor, No. 52, in F minor, No. 53, in F minor, No. 54, in F minor, No. 55, in F minor, No. 56, in F minor, No. 57, in F minor, No. 58, in F minor, No. 59, in F minor, No. 60, in F minor, No. 61, in F minor, No. 62, in F minor, No. 63, in F minor, No. 64, in F minor, No. 65, in F minor, No. 66, in F minor, No. 67, in F minor, No. 68, in F minor, No. 69, in F minor, No. 70, in F minor, No. 71, in F minor, No. 72, in F minor, No. 73, in F minor, No. 74, in F minor, No. 75, in F minor, No. 76, in F minor, No. 77, in F minor, No. 78, in F minor, No. 79, in F minor, No. 80, in F minor, No. 81, in F minor, No. 82, in F minor, No. 83, in F minor, No. 84, in F minor, No. 85, in F minor, No. 86, in F minor, No. 87, in F minor, No. 88, in F minor, No. 89, in F minor, No. 90, in F minor, No. 91, in F minor, No. 92, in F minor, No. 93, in F minor, No. 94, in F minor, No. 95, in F minor, No. 96, in F minor, No. 97, in F minor, No. 98, 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